

CALIFORNIA ARTS COUNCIL
CELEBRATES 25 YEARS
1976-2001



CALIFORNIA ARTS COUNCIL

ARTISTS IN RESIDENCE PROGRAM
MULTI-RESIDENCY

2001-2002
**& GUIDELINES
APPLICATION**

POSTMARK DEADLINE: NOVEMBER 10, 2000



**CALIFORNIA
ARTS COUNCIL**

Gray Davis
Governor of California

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ADDRESS

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OFFICE HOURS

8 a.m. - 5 p.m.
Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; to provide for exhibition of artworks in public buildings throughout California; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Council: The appointed Council of the CAC consists of 11 members who serve four-year staggered terms. The Governor appoints nine members; the Legislature appoints two. Council members serve without salary, elect their own chair, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

Mission: The mission of the CAC is to make available and accessible quality art reflecting all of California's diverse cultures; to support the state's broad economic, educational, and social goals through the arts; to provide leadership for all levels of the arts community; and to present effective programs that add a further dimension to our cities, our schools, our jobs, and our creative spirit.

Funding: The CAC is a state agency, funded primarily from the state's annual budget process, supplemented with funds from the National Endowment for the Arts. Its grants are usually matched by foundations, individuals, earned income, government agencies, or other organizations.



Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Observers may attend but may not comment on, participate in, or in any way interfere with panel meetings. Contact the CAC for meeting dates and locations.

Grants Panels: Applications are evaluated by panels of experts, recognized in their respective fields, who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions.

Appeal Process: Appeals to CAC funding decisions must be submitted on an official Appeal Form, available from the CAC, and postmarked within 45 days of the decision. Appeals are heard only on the following grounds:

1. Assessment based on a misstatement of factual information as contained in the application such that it negatively influenced the panel's assessment of the applicant's request for funding; and/or
2. Incorrect processing of the required application materials such that it negatively influenced the panel's assessment of the applicant's request for funding.

Note: *Dissatisfaction with award denial or with award amount is not grounds for appeal.*

Requirements: The CAC is mandated both by federal and state regulations to fund only organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxation Code, or entities that are a unit of government; and that comply with the Civil Rights Act of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulations; the Americans With Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claims to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such materials for official, noncommercial purposes. In addition, the CAC requires documentation of grant activity and appropriate credit for CAC partial support.

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ARTISTS IN RESIDENCE PROGRAM STAFF:

Josie S. Talamantez, Manager: 916-322-6394
Wayne D. Cook, Program Administrator: 916-322-6344
Theresa Harlan, Program Administrator: 916-322-6555

Staff makes no decisions regarding who gets funded. We will be glad to work with any applicant on their proposal prior to the deadline. If you have questions, please call the appropriate staff person.

PROGRAM INFORMATION

The Artists in Residence Program provides funding for projects that emphasize long-term, in-depth interaction between professional artists and an ongoing group of participants through workshops and classes sponsored by schools, nonprofit organizations, units of government and tribal councils.

Artists of all disciplines are eligible to apply. Projects should enable the participants to understand the art form involved and to develop their creativity through that art form. All projects consist primarily of hands-on experience, and may also include the history, critical theory and ideas of the art form.

Each project is locally designed and developed by the artist and sponsoring organization. All residencies require that matching funds be provided by the sponsor organization. The California Arts Council (CAC) does not maintain rosters of potential artists or sponsor organizations.

IN A MULTI-RESIDENCY, arts organizations, school districts, government agencies or social service agencies plan projects that include three or more artists, of the same or different disciplines, who conduct activities at one or a number of sites. Projects may engage participants in a broad range of arts activities, all of which must be united by a single philosophy, vision, purpose or theme and are guided by specific goals and objectives. The Multi-Residency application contains the necessary information and can be obtained by calling the CAC, or by visiting our Web site at www.cac.ca.gov.

IN AN INDIVIDUAL ARTIST RESIDENCY, one or two collaborating artists work with a sponsor or with co-sponsor organizations to develop a project. Artists receive \$1,600 in fees for 80 hours per month of project time; projects are a minimum of three months and most are 9-11 months. Artists prepare the application in close collaboration with the sponsor organization.

CATEGORIES

Submit only one application in one of the following categories:

Artists in Schools (AIS): Projects that take place primarily in public or private nonprofit schools, grades Kindergarten-12, during regular school hours. Specialized schools, court, continuation schools; or schools focusing on persons with disabilities, will also be considered in the Artists in Schools Category.

Artists in Communities (AIC): Projects that take place primarily in nonprofit community organizations or public or government agencies, (i.e., arts and cultural centers, departments of parks and recreation, community centers, after-school programs, libraries, churches, housing agencies, tribal reservations, etc.). These projects must be open to the public.

Artists in Social Institutions (AISI): Projects that primarily serve confined populations in hospitals, correctional centers, convalescent or children's homes; or projects sponsored by mental health, alcohol or chemical dependency treatment centers.

TIME LINE

	Application Postmark Deadline	Panel Meeting	Award Notification	Earliest Start Date	Latest End Date	Residency Length
Schools	Nov. 10, 2000	March/April	Summer 2001	Sept. 1	Aug. 31	3-11 months
Communities	Nov. 10, 2000	April	Summer 2001	Oct. 1	Sept. 30	3-11 months
Special Constituents	Nov. 10, 2000	May	Summer 2001	Oct. 1	Sept. 30	3-11 months

Deadlines for the Individual Residency component are the same. Organizations that received two-year ranking must submit an intent to continue letter and a short report form by November 10, 2000. Organizations that did not receive an award for the previous year or are new to the AIR Multi-Residency Program, must contact program staff to verify eligibility.

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All activities should engage participants in the process of artistic creation. A program of direct, sustained contact between artists and participants is central to the Multi-Residency. This may include a combination of workshops, lecture-demonstrations, individual guidance, performances and staff in-services. All these can be an integral part of a residency if the participatory nature of the total is preserved.

Objectives

- To expand the professional artist's participation in society;
- To develop the artistic abilities and creativity of participants;
- To use existing local arts resources;
- To promote use of the arts for learning and problem solving; and
- To serve the diverse communities of the state.

Requirements

- A minimum of three artists with professional expertise and the ability to work within the setting of each site (see Artist Eligibility, page ii);
- Sustained contact between artists and participants (workshop sessions must be a minimum of 12 weeks);
- Projects must be a minimum of three months and a maximum of 12 months;
- Joint planning and support of the residency activities by the artists and site personnel;
- A Project Coordinator (see below);
- Orientation sessions for the artists and staff at each site; and
- Professional fees for artists.

Budget

The Multi-Residency component of the Artists in Residence Program requires applicants to:

- match the request dollar-for-dollar;
- request no more than 50 percent of any artists' fees or any salaries to be funded by the CAC; and
- use a minimum of 75 percent of CAC funds to pay artists for residency activities. Applicants may request up to 25 percent of CAC funds for project costs other than artists' fees.

Requests may range from \$5,000 to \$30,000 depending on the length of the residencies, the number of artists employed and the organization's matching ability. Refer to the table on page i for starting and ending dates and lengths of residencies in each category.

The Project Coordinator

An active Project Coordinator is essential to the success of the residency.

The Project Coordinator must:

- develop a specific plan for space, time, equipment and participation with artists and sponsor or site staff;
- attend a CAC artists/coordinators meeting in early fall 2001;

- introduce the artists and the project to site staff;
- act as facilitator and liaison between the artists, the sponsor and the CAC;
- publicize the project;
- provide ongoing assistance to the artists;
- comply with CAC reporting requirements;
- secure required equipment, space and supplies; and
- schedule activities and recruit participants.

ELIGIBILITY

Organization

The Multi-Residency is available in all three program categories: Artists in Schools, Artists Communities, and Artists in Social Institutions. Projects are collaborations between applicant organizations and the host sites, with shared responsibility for project planning and implementation.

The applicant organization must have been engaged in programming for a minimum of three years at the time of application.

The organization must meet the legal requirements described in this section.

An organization may submit only one application per year. It may not submit a Multi-Residency application and sponsor an Individual Artist Residency application in the same year. An organization that wishes to apply for funding, and did not receive a Multi-Residency contract in the current year, must contact program staff to verify eligibility.

The Artists

- Must show professional experience in an artistic discipline for at least the preceding three years;
- May be part of only one application to the Artists in Residence Program in any one year;
- May be part of a Multi-Residency project for three consecutive years—then becomes ineligible for any Artists in Residence Program funding for one year;
- May not be a full-time student in a degree program; and
- May not be part of a multi-residency and an individual artist's residency application in the same year.

Legal Requirements for

Host Sites and Multi-Residency Applications

1. Both the sponsor and host site must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code or must be a unit of government.
 - If a sponsor organization does not have nonprofit status, but meets requirements 2 through 5 below, it may use a fiscal receiver with nonprofit status who will provide the applicant with the fiscal and administrative services necessary to complete the contract.

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- Fiscal receivers must meet all the eligibility requirements of applicants to CAC programs. Both the applicant and its fiscal receiver must have similar organizational goals and objectives and must enter into a formal agreement on the management of grant funds and on responsibilities associated with the completion of the project.
 - All project sites must be under the jurisdiction of a unit of government or a private, nonprofit organization. *Residency activities may not be conducted in privately owned facilities.*
2. Both sponsor and host sites must comply with the Civil Rights Act of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988, California Government Code secs. 11135-11139.5 (barring discrimination); the Americans with Disabilities Act of 1990 ("ADA"); and the Fair Employment and Housing Act.
 3. Both sponsor and host site must comply with the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulations.
 4. The organization's principal site must be in California.
 5. A Multi-Residency applicant must have its Board of Directors' formal approval to submit the application, assurance that its governing body has authorized the application, and that the person who signs the application has been authorized to do so.
 4. **Appropriateness of Project to Sponsor Organization's Mission and Goals.** Determined by the Project Narrative (#1 History, Purpose and Goals and #2 Project Description).
 5. **Resourceful Approach to the Residency.** Determined by the Project Narrative, the Schedule of Activities, the Artist Selection Process and the Sample Class Descriptions submitted by the artists.
 6. **Impact of the Residency on Participants, Sponsor Organization and Site(s).** Determined by the Project Narrative, Schedule of Activities, and for returning grantees by samples of participants' work.
 7. **Need for the Residency.** Determined by the Project Narrative (#5 Need for the Project and #2 Project Description Sections, page 7).
 8. **Clarity of Proposal Presentation.** Determined by the entire proposal.

HOW APPLICATIONS ARE JUDGED

All Artists in Residence applications are reviewed by a volunteer panel of artists, arts administrators and other professionals in related fields. This peer review panel recommends grant awards based on the following criteria:

Review Criteria for Funding:

1. **Artistic Quality and Professionalism of the Artists.** Determined by the samples of work submitted and by résumés. Ongoing professional experience is essential, and is determined by recent activities listed, *with dates*, and by the résumé.
2. **Fiscal and Managerial Soundness of the Organization.** Determined by the organizational budget, as well as by the strength of the Project Coordinator's résumé, the Project Narrative and letters of support.
3. **Soundness of Project Design and Fiscal Plan.** Determined by the project budget, schedule of classes and the Project Narrative (#2 Project Description, #4 Artist Selection Process and #7 Financial Planning Process Sections, page 7).

WHAT WE DO NOT FUND

A proposed project will not be considered if it charges participants for residency activities or if its primary activity is any of the following:

- Artists' performances, tours or exhibits;
- Artists' fellowships or individual artistic projects;
- Staffing functions of the sponsoring organizations;
- Technical assistance or consultations to organizations or artist groups;
- Art therapy;
- Job training; or
- Projects that are part of the curricula of schools, colleges or universities.

If you are not certain that your project is appropriate for the Artists in Residence Program, consult program staff before you prepare a proposal.

DEADLINES

The application deadline is **November 10, 2000.**

Projects may begin as early as September 1 and must end by August 31.

Applications not postmarked by the deadline date will not be considered. Metered mail is not an acceptable substitute for a U.S. Postal Service postmark.

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Organizations that received two-year ranking must submit a letter of intent by November 10, 2000 to continue in the next program year. A second year plan must be submitted by January 31, 2001.

If a grantee receiving two-year ranking chooses not to keep that rank, they may submit a new application. The rank awarded the new application will supersede the prior two-year rank, even if it is lower than the previous rank awarded.

HOW TO APPLY

The application must be postmarked by **November 10, 2000** or it will not be accepted. Please read the eligibility and application instructions carefully. Incomplete applications will not be accepted. You must retain one complete copy of your application for your records. All pages must be on 8 1/2" x 11" paper.

- **Application Receipt Form:** See last page. Fill in name, address and apply appropriate postage. This form will be mailed to you after we receive your application. If you do not receive it; please contact us. When we return this form, it will include your application number. Use this number for all correspondence about your application.
- **Application Checklist:** Complete to assure that you are sending all the appropriate pieces of the application in the correct order.
- **Certification and Signature Sheet:** Complete for legal requirements.
- **Nonprofit Determination Letter:** Nonprofit, tax-exempt corporations must provide a copy of the state or federal document that determines such status. Government agencies and public school districts need not supply this document.

For easy reference, package the following pages in *sequential order*, as listed below:

- **Application Form:** Pages 1, 2, 4, 6, 8, 10, 12, 13. All pages must be typewritten, 8 1/2" x 11" and **must not be bound** (paper or binder clips are allowed). All signatures must be originals.
- **Narrative:** Section J, four-page attachment (begin page numbering sequence with "16").
- **Project Coordinator's Résumé:** The Project Coordinator must submit a résumé, not to exceed two pages, including a description of professional accomplishments and employment to present. Including current job description. It is advisable to include all relevant administrative experience.
- **List of Artists:** On a separate sheet, list the artists who will participate in this project. Indicate their disciplines and planned worksites.
- **Artists' Documentation:** Assemble artists' documentation materials in the order in which the artists' names appear on the List of Artists (above).

For each artist, include (in the following order):

1. **Résumé:** Must show current dates (within last three years) of all works as this determines the artist's eligibility (not to exceed two pages).
2. **Sample Workshop Description** (1/2 page): The artist must describe a sample class including examples of activities and number and ages of target participants.

3. **Reviews** (three pages total): Must be copied onto 8 1/2" x 11" format or they will not be reviewed.
 4. **For Literary Artists:** Writing samples (not to exceed five pages per artist or 20 pages TOTAL per application). If submitting an audio tape as well, see requirements on page v.
- **List of Sites:** On a separate sheet, provide name, address, telephone number and name of contact person for each school, institution or community organization used for residency activities.
 - **Letters of Agreement from Sites:** Include a Letter of Agreement from each school, institution or community organization at which residency activities will take place. This letter must state knowledge of the project, agreement to participate and a description of the support provided. Place the letters in same order as the List of Sites (above).
 - **Letters of Support:** You may enclose no more than three letters of support.
 - **Samples of Artists' Work:** You must submit representative samples of artists' work. Send up to six slides per artist, not to exceed 30 slides TOTAL; and/or five pages (8 1/2" x 11") of written work per artist not to exceed 20 pages; and/or five minutes of videotape or film; and/or five minutes of audio tape. Use pages 14 & 15 - duplicate as needed.
 - **Description, Samples of Work:** Use pages 12 & 13 in Application to describe work. Duplicate pages to accurately reflect the artists whose work is being described.
 - **Samples of Participants' Work:** *Organizations that received support from the Artists in Residence Program in the current year must submit samples of work by participants. Use pages 14 & 15 in Application - duplicate forms as needed.*
 - Submit no more than 10 minutes of video tape samples, 10 minutes of audio tape samples, 10 pages TOTAL of written work and no more than 20 slides of participants' work. Panelists know many projects have only just begun by the application deadline. Participants' work should show some indication of the processes used in teaching; panelists are not looking for a finished product. **Samples of participants work may be submitted under a separate cover by January 31, 2001.** To assure attachment to the appropriate application, place your application number on all support material.
 - Description, Samples of Participants' Work: Identify samples of participants' work using pages 12 & 13 in the application using the same procedure as for artists' work, but also *indicate which artist led the workshops* in which participants produced the submitted work.
 - Written examples of participants' work should be grouped separately, following the application and supplemental pages.

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Note: Do not send more than the requested number of pages. They will not be read and they will adversely affect your ranking.

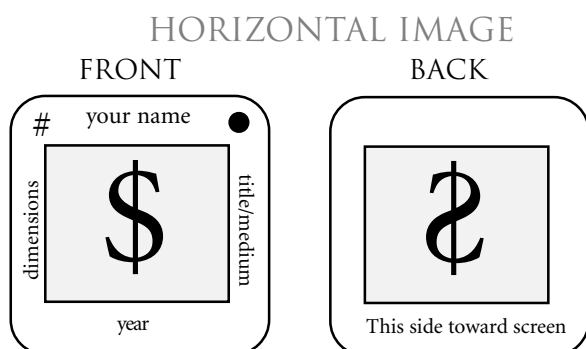
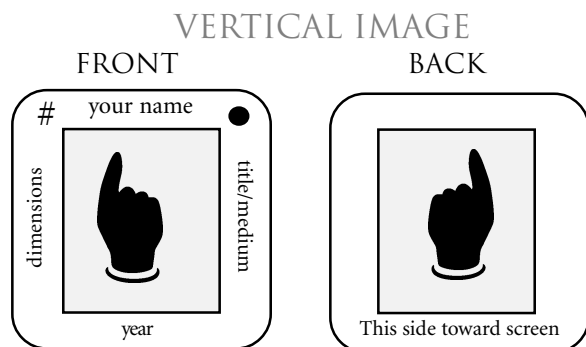
We urge you to pay special attention to the quality and relevance of the work samples you submit. Be sure to include samples of recent work, and work relevant to the art forms being taught.

HOW TO SUBMIT SAMPLES OF WORK

Slides *(Do not send originals)*

- Slides will be presented to panel in pairs (1 & 2, 3 & 4, etc.).
- Enclose slides in a clear plastic slide file sheet. Use plastic or sturdy cardboard mounts only (applicant organization's name should appear on slide file sheet).
- Label each slide with the following: name of artist; slide number; and indicate top with a dot or arrow (see diagram below).
- Complete Log of Slides on page 14 - duplicate as needed.

Slides must be marked with a dot or arrow to indicate top of slide.



● ● ●				
1	2	3	4	5
6	7	8	9	10

Videotape

- Videotapes must be in VHS format.
- Label all cassettes and boxes with applicant organization's name, artist's name, title of tape, date or place of performance and date of production.
- Cue to a five-minute sample of work you want the panel to see. Due to time constraints, panelists may spend only three to five minutes reviewing the work.
- Complete Log of Video on pages 14 or 15 - duplicate as needed.

Audio Tape/CD

- Label all cassettes and boxes with applicant organization's name, artist's name, title of tape, date or place of performance and date of production.
- Use standard cassette format only.
- Cue up a five-minute sample of work you want the panel to hear. Due to time constraints, panelists may spend only three to five minutes reviewing the work.
- Complete Log of Music Cassette /CD on page 15 - duplicate as needed.

Writing Samples

- Submit no more than five pages per artist or 20 pages TOTAL of writing, typed on 8 1/2" x 11" paper.
- Label each page with the artist's name. Indicate date and name of publication.
- Literary artists' work should be enclosed with the artists' résumés.

RETURN OF SAMPLES

You must provide a stamped, self-addressed envelope of sufficient weight with appropriate postage. The CAC will dispose of your samples if this is not included with your application.

CARE AND RESPONSIBILITY OF SAMPLES

Although all reasonable care will be taken to ensure the safety of all application materials, the CAC is not liable for any damage to or loss of support material. **Do not send originals.**

If your address changes between the application deadline and the notification date, it is your responsibility to notify the CAC in writing of this change.

Include your application number on all correspondence.

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ASSEMBLING THE APPLICATION

The following instructions are designed to help you assemble and package your application in the correct order. Make 10 copies of your complete application including attachments A through J, as listed below. (It is not necessary to duplicate samples of work unless they are written samples.)

Send the CAC the *original application* and ten copies. *Duplicate an additional copy for your files.*

Application Order

- A. Application Form (pages 1-13 - do not include instruction pages)
- B. Narrative Pages (number your pages)
- C. Project Coordinator's Résumé (2-page maximum)
- D. List of Artists
- E. Artists' Documentation (pages 12 and/or 13 - duplicate as needed)
- F. List of Sites (if more than one site)
- G. Letters of Agreement (if more than one site)
- H. Letters of Support (limit three)
- I. Description of Samples of Artists' Work and of Participants' Work, if applicable (pages 14 and/or 15 - duplicate as needed)
- J. Samples of Written Work

Packaging Order

1. Application Receipt Form, inside back cover (one copy only).
Receipt Form must have a stamp.
2. Certification and Signature Sheet, page 13 (one copy only)
3. Nonprofit Determination Letter—if required (one copy only)
4. Original Application (A-J, above)
5. Ten copies of the Original Application
6. Audio/visual samples of work for artists and participants, if applicable (pages 14 and/or 15 - duplicate as needed)
7. Self-addressed stamped envelope for return of work samples.
Work samples will be recycled if self-addressed envelope of sufficient weight and postage are not included.

On the outside of the package, indicate category and discipline in which you are applying. (Example: Artists in Schools—Dance)

Self-Evaluation and Final Report Requirements

As a condition of CAC funding you will be required to complete a self-evaluation form and a final statistical survey and submit them before the final invoice is paid. Failure to submit these forms may affect future funding decisions by the California Arts Council.

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APPLICATION, MULTI-RESIDENCY: 2001-2002

A

- Grant Category (check one)
☐ Artists in Schools (AIS) ☐ Artists in Social Institutions (AISi)
☐ Artists in Communities (AIC)
- Project Start Date: _____ / 01 / _____
 month day year
- Project Length: _____
 number of months

B

- Applicant Organization

Legal Name _____

Mailing Address _____ City _____

State: CA Zip Code _____ County _____

Street Address _____ City _____

State: CA Zip Code _____ County _____

Director/Chief Administrator _____ Telephone () _____

Fax () _____ E-mail: _____

Federal ID # _____

C

- Project Coordinator _____
- Telephone (If different from above) () _____
- Project Coordinator's relationship to Applicant Organization (check one):

01 <input type="checkbox"/> Director of Organization	05 <input type="checkbox"/> Counselor/Teacher
02 <input type="checkbox"/> Principal	06 <input type="checkbox"/> Other Paid Staff (specify) _____
03 <input type="checkbox"/> Program Manager	
04 <input type="checkbox"/> Other Administrator	07 <input type="checkbox"/> Volunteer (specify) _____

D

Summary of proposed project (50 words or less):

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E

Organization Information

1. Type of Organization (check one):
03 ☐ Performing Group
08 ☐ Art Museum
10 ☐ Gallery/Exhibition Space
15 ☐ Arts Center
16 ☐ Arts Council/Agency
17 ☐ Arts Service Organization
19 ☐ School District
33 ☐ Correctional Institution - Adult
34 ☐ Residential Health Care Facility
49 ☐ Correctional Institution - Youth
50 ☐ Other _____
2. _____ The number of years your organization has been in operation.
3. _____ The year your organization was legally incorporated.
4. _____ Total number of staff. Provide the number of staff who are:
_____ Full time paid
_____ Part time paid
_____ Full time volunteers
_____ Part time volunteers
5. City/Town Population of Applicant Organization:
Check one:
a. ☐ Under 10,000
b. ☐ 10,000 - 50,000
c. ☐ 50,000 - 250,000
d. ☐ Over 250,000
Check one:
1. ☐ Urban
2. ☐ Suburban
3. ☐ Rural

F

Project Information

1. Primary discipline offered. Check only one. Choose the discipline that has the primary emphasis in this residency project:
01 ☐ Dance
02 ☐ Music
03 ☐ Opera
04 ☐ Theater
05 ☐ Visual Arts
06 ☐ Architecture/Design
07 ☐ Crafts
08 ☐ Photography
09 ☐ Media Arts
10 ☐ Literature
12 ☐ Folk Arts
14 ☐ Multi-Disciplinary (check boxes below)
15 ☐ Interdisciplinary

Answer only if you checked #14, Multi-Disciplinary (check all those that apply):
01 ☐ Dance
02 ☐ Music
03 ☐ Opera
04 ☐ Theater
05 ☐ Visual Arts
06 ☐ Architecture/Design
07 ☐ Crafts
08 ☐ Photography
09 ☐ Media Arts
10 ☐ Literature
12 ☐ Folk Arts
15 ☐ Interdisciplinary
2. This project is primarily Arts Education—any organized and systematic educational effort with the primary goal of increasing knowledge of the arts or skills in the arts—targeting the following:
☐ Pre K-12 during school hours
☐ Pre K-12 after school hours
☐ Youth at risk
☐ Other special populations _____
☐ Adults
☐ Seniors
☐ None of the above
3. _____ Number of sites at which residency activities are to be offered.
4. _____ Number of artists to be employed in residency project.
5. _____ Number of participants served directly; _____ Number served indirectly (e.g. audiences); _____ Total Participants.
6. _____ Age range of direct participants.

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PROJECT BUDGET INSTRUCTIONS FOR PAGE 4

This pertains to the project proposed in this application.

- A dollar-for-dollar match minimum is required;
- No in-kind or non-cash match is allowed;
- CAC Requested Artists' Fees must be matched by Sponsor Organization Artists' Fees, likewise Administrator's Fees; and
- A minimum of 75% of the total request to the CAC must be paid to artists for arts activities.
- Requests may range from \$5,000 to \$30,000.

Line #1: Artists Fees

Fees to be paid to artists for residency activities. Organizations are encouraged to meet or exceed the CAC's rate of pay to Individual Artists in Residence (\$1,600 per month for 20 hours per week, including preparation time). Payments to artists to perform administrative duties should be shown under Project Administration (Category #2).

Show the subtotal for each item: Residency Artists, Performances, Guest Artists.

Enter the total for Artists Fees under Column C, in the space provided on Line 1d. Show gross pay, not net pay.

Show the amount requested of the CAC for Artists' Fees under Column A, Line 1d.

Enter the amount of cash match your organization will provide in Column B, Line 1d. You must match the request dollar-for-dollar.

Indicate the source of funds for the match on the space provided. Name the government agency (not CAC), foundation or business, or explain the fund-raising activity that will provide the needed funds.

Note: You may not match this request with other funds awarded by or anticipated from the CAC.

Make sure to include these artist fees in your projected expenses.

Line #2: Project Administration and Support Staff

List salaries, wages, fees and benefits to be paid for people to administer this project. Include only those portions of personnel costs that will be expended on this project. Each line must represent only one person in one position. No more than 50% of any individual salary will be funded by the CAC. Show the rates of pay and length of employment.

Project Coordinator

This should be the person identified on Page 1 of the application.

Technical/Production

Includes management and staff who will provide technical services for this project, i.e., technical directors, stage managers, stage hands, wardrobe, lighting and sound crews, video and film camera operators, editors, engineers, technicians, etc.

Other Administrative Personnel

Other personnel in this category such as bookkeepers, clerks and secretaries.

Note: In cases where a position overlaps categories, such as an Artistic Director who is also the Project Coordinator, indicate how time and personnel cost will be divided. Assign a prorated amount to each category.

Show the amount requested of the CAC for each line item in this category under Column A, Lines 2e-2i. The CAC will fund no more than 50% of each administrative line item.

In this category of Project Administration, you must match each line item individually, dollar-for-dollar.

Line #3: Other Project Costs

Rentals may include space, equipment, business machines, etc. Travel must be for the project. The CAC will fund in-state travel only. Supplies must be for the project and may include art supplies, administrative or office supplies, or production materials. No capital expenditures (such as permanent equipment, building purchase, or improvements) or purchases of food are allowed. Specify other costs such as telephone, duplicating, postage, etc.

Enter the cost for each of these items in the space provided. Enter the total cost for Other Project Costs category under Column C in the box provided on line 3p.

Show the amount requested from the CAC in Column A, Line 3p. Enter the amount of cash match your organization will provide in Column B, Line 3p. You must match the amount requested of the CAC dollar-for-dollar. Indicate the source of the match in the space provided.

Lines #4, #5, #6: Totals

Provide the total for each column in the space provided at the bottom of each column.

Line #8

Indicate how many hours artists are paid for preparation time as a ratio of contact time to preparation time. Give an average.

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G

Project Budget

		Column A CAC Request	Column B Applicant Cash Match	Column C Total Project Cost
Categories	Subtotal			
1. Artists' fees				
a. Residency Artists	\$ _____			
b. Performances	\$ _____			
c. Guest Artists	\$ _____			
d. Total Artists' Fees		\$ * _____	\$ _____	\$ _____
* This must be at least 75% of total CAC request.				
2. Project Administration and Support Staff				
e. Project Coordinator		\$ _____	\$ _____	\$ _____
f. Technical/Production		\$ _____	\$ _____	\$ _____
g. Other Administrative Personnel		\$ _____	\$ _____	\$ _____
h. _____		\$ _____	\$ _____	\$ _____
i. _____		\$ _____	\$ _____	\$ _____
j. Total Project Administration & Support		\$ _____	\$ _____	\$ _____
3. Other Project Costs				
k. Rentals	\$ _____			
l. Travel	\$ _____			
m. Supplies	\$ _____			
n. (Other) _____	\$ _____			
o. _____	\$ _____			
p. Total Other Project Costs		\$ _____	\$ _____	\$ _____
4. Total CAC Request, Column A (may not exceed \$30,000)		\$ _____		
5. Total Applicant Cash Match, Column B			\$ _____	
6. Grand Total, Column C				\$ _____
7. Hourly rate of pay to artists		\$ _____/hr minimum	\$ _____/hr maximum	
8. Ratio of contact time to paid preparation time per week		_____	_____	
		contact hours	preparation hours	

H

CAC Funding History	1998-99 Received	1999-00 Received	2000-01 Received
Artists in Residence Program	\$ _____	\$ _____	\$ _____

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ORGANIZATIONAL BUDGET SUMMARY INSTRUCTIONS, PAGE 8

An organization whose purpose is not solely arts production, presentation, or service must base its request only on its arts activities budget. The Organizational Budget Summary must be completed to reflect the applicant's arts activities budget only.

Reminders on Completing Budget Summary

Do:

- Use "other" lines and attach schedules as needed;
- Use notes to explain and clarify the budget line items where changes are significant from year to year (10% or more);
- Fill in all columns; and
- **Check arithmetic.**

Do Not:

- Change, alter, or combine lines;
- Include in-kind support, except on line XII;
- Include portions of your budget not relevant to arts programming;
- Include endowment, capital funds and/or loans, except as indicated on page 15.
- Include pass-through support, except on line XIII.

For each fiscal year, complete appropriate budget categories. Complete, as is the case, the surplus income or deficit and the accumulated surplus or deficit in the lines provided. Describe on page 15 under Budget Notes the plans to reduce the deficit or use the surplus.

Observe the following general rules:

- Follow lines exactly as printed; do not cross out, alter, or combine lines. Use lines marked "Other" in each category to accommodate special reporting needs (attach schedules where appropriate).
- Limit this budget to activities directly pertinent to arts programming. Do not include indirect costs.
- Be certain that in-kind support is reflected only on line XII. Remember, this is a cash budget. Call CAC staff person if you have questions regarding "in-kind."
- The budget page is to cover four full years. If your fiscal year corresponds to the calendar year, include budgets for, 1998, 1999 and 2000. *If you changed your fiscal year during this period, adjust figures to the best of your ability so each column reflects exactly 12 months. Provide a budget note on page 10 to clarify.*
- Complete the Budget Notes and Schedules section, page 10, where necessary to explain circumstances that might appear problematic, for example: to clarify unusually large increases or decreases; to explain why certain figures appear large or small for an organization of your kind; to explain plans to retire a deficit or use a surplus; to explain why figures on Budget Summary page may differ from those in in-house budgets and financial statement. A portion of the page has been set aside for budget notes.
- You are required to attach schedules for lines marked "Other." The Budget Notes section of page 10 can be used if space permits.

Definitions

I. A. Contributed Income

- Federal Government: Cash support from grants or appropriations by federal agencies, including the National Endowment for the Arts (NEA). Use a note to indicate which NEA program is the source of a grant.
- State Government: Cash support (other than this request) from the CAC or other state agencies.
- Grant Amount Requested: For projected year only, write total grant request as it appears on page 1, line 15. (See request amount worksheet, page 3.)
- Local/Municipal Government: Cash support from grants or appropriations

by city, county, in-state regional, and other government agencies.

- Individual Contributions: Cash support from private individuals; e.g., donations from patrons, boards of directors, etc.
- Business/Corporate Contributions: Cash support.
- Foundations: Cash support from private or community foundations. (Note: List corporate foundation support on line 6.)
- Memberships: Cash support (usually dues) from constituents or patrons who receive membership privileges.
- Fund-raising: Include *gross* proceeds from benefits, or other special events. Include contributions from guilds and auxiliaries. Do not include income from bookstores, restaurant, or other non-program-related activities. These should be listed on Earned Income lines.

I. B. Earned Income

- Admissions: Revenue from admissions, tickets, subscriptions, etc.
- Touring: Revenue from touring activities.
- Contracted Services: Contract revenue from specific services (usually with an organization or unit of government), including performance or residency fees, etc.
- Tuition/Workshops: Revenue from sale of services (usually to individuals), such as classes, workshops, training.
- Product Sales: Earned revenue from other sources, such as catalog sales, advertising space in programs, parking, etc.
- Investment Income: Dividends, interest, capital gains and their proceeds, including earnings from endowments if used for operations.
- Other: Other sources, if any, such as *net* income from bookstores, restaurant, or other non-program related activities, if such income is used to support operations.

II. A. Personnel Expenses: Include salaries, wages and benefits for employees, payment to consultants.

- Artistic/Administrative/Technical: For Full-Time, include all year-round and permanent staff; for Other, include all part-time, project based, seasonal, collaborating, and consulting personnel.

II. B. Operating Expenses

- Facility Expenses/Space Rental: Rental of office, rehearsal facilities, theater, hall, gallery, etc., and overhead for basic utilities. Also include non-structural renovations and improvements. *Do not include capital expenditures.*
- Marketing: Marketing, publicity, and promotion, not including payments to personnel listed above (II. A.). Include: costs of newspaper, radio, and television advertising; printing and mailing of brochures, flyers, or posters; food, drink, and space rental when directly connected to promotion, publicity, or advertising.
- Production/Exhibition: Costs of artistic production, including: electricity, storage, photo supplies, publication purchases, sets and props, equipment rental, insurance fees, trucking, shipping, and hauling expenses not entered under Travel.
- Travel: All travel connected with personnel, including fares, hotels, and other lodging expenses, food, taxis, gratuities, per diem payments, toll charges, mileage, allowances.
- Fund-raising Expense: Total cost of fund-raising activities. Fund-raising expenses should relate to fund-raising events included in contributed income.
- Other Operating Expenses: Be sure to attach a schedule if amount of this line exceeds 10% of total expenses. Include loan payments, interest charges, miscellaneous administrative expenses not covered above; yearly acquisitions budget; insurance; structural improvements.

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ORGANIZATIONAL BUDGET SUMMARY AND BUDGET NOTES AND SCHEDULES

Fiscal Year begins (month) _____ This budget page is to cover four full years, 12 months per year. If your fiscal year corresponds to the calendar year, include budgets for 1999, 2000 and 2001.

Operating Budget Only

I. INCOME

A. Contributed

1. Federal Government
2. State Government (do not include this request)
3. Grant Amount Requested
4. Local/Municipal Government
5. Individual Contributions
6. Business/Corporate Contributions
7. Foundations
8. Memberships
9. Fund-raising Events (gross)
10. Other: _____

Subtotal Contributed

**1999-2000
(actual)**

2000-01
(current)

2001-02
(projected)

B. Earned

11. Admissions
12. Touring
- 12a. Contracted Services
13. Tuition/Workshops
14. Product Sales/Concessions
15. Investment Income
16. Other: _____

Subtotal Earned

17. **Grand Total Income (A+B)**

II. EXPENSES

A. Personnel*

18. Artistic Full-time
Other Artistic
19. Administrative Full-time
Other Administrative
20. Technical Production Full-time
Other Technical Production

Subtotal Personnel

B. Operating Expenses

21. Facility Expenses/Space Rental
22. Marketing
23. Production/Exhibition
24. Travel
25. Fund-raising Expenses (gross)
26. Other (if greater than 10% of budget, you must attach a separate schedule)

Subtotal Operating

27. **Total Expenses (A+B)**

III. Surplus (Deficit) at Year End

(item 17 minus item 27)

* Read corresponding instructions on page 7. Provide footnotes on page 10 to break down personnel expenditures.

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ORGANIZATIONAL BUDGET SUMMARY INSTRUCTIONS, PAGE 10

- III. Operating Surplus (Deficit):** Enclose deficit figures within parentheses.
- IV. Carryover Fund Balance at Beginning of Year.** Include only operating funds. Do not include value of endowments, cash reserves, restricted funds, or capital assets. For 97-98 actual, current and projected years, this figure should correspond to line VII of the previous column.
- V. Accumulated Surplus:** Add item III, plus item IV, if appropriate.
- VI. Other Net Adjustments:** Include fund transfers, special gifts, etc. Indicate deficit adjustments within parentheses.
- VII. Balance at Year End:** Carry this figure forward to line IV of the next year.
- VIII. Balance of Endowment Fund:** Indicate the balance of the organization's endowment fund. Provide notes detailing major increases and/or decreases to fund.
- IX. Cash Reserves:** Indicate the balance, with notes detailing major increases and/or decreases.
- X. Balance of Non-Operating Capital Funds:** Such as construction or building funds. Provide notes detailing major increases and/or decreases to fund.
- XI. Loans/Lines of Credit:** Indicate the balance of all outstanding loans. Provide notes detailing the reason for the loan, the organization's repayment plan, and term of the loan.
- XII. In-kind Contributions:** Includes the value of in-kind contributions including services, capital acquisitions, space rental, and volunteer services, (artistic, administrative, and technical). If the total exceeds 10% of total income (line 17), attach a schedule.
- XIII. Pass-Through Funds:** Include any funds received as a fiscal agent for the benefit of another organization(s).

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ORGANIZATIONAL BUDGET SUMMARY (CONTINUED)

	1999-00 (actual)	2000-01 (current)	2001-02 (projected)
III. Operating surplus (deficit) from previous page	_____	_____	_____
IV. Carry over fund balance at beginning of year; surplus or (deficit)	_____	_____	_____
V. Accumulated surplus (deficit) (item III plus item IV; if appropriate, describe below under Budget Notes the plan to reduce deficit or utilize surplus)	_____	_____	_____
VI. Other net adjustments to operating budget (explain below)	_____	_____	_____
VII. Balance at year end (item V plus Item VI)	_____	_____	_____
VIII. Balance of endowment fund (if applicable)	_____	_____	_____
IX. Cash Reserve	_____	_____	_____
X. Balance of nonoperating capital fund(s) (if applicable)	_____	_____	_____
XI. Loan(s), outstanding (specify nature of loans in budget notes below)	_____	_____	_____
XII. In-kind contributions (attach schedule if greater than 10% of total income)	_____	_____	_____
XIII. Pass-through funds (i.e., as fiscal agent, etc.)	_____	_____	_____

Budget notes and Schedules

You are **required** to provide budget notes to explain significant changes (10% or more) in income and expense line items from year to year. If necessary, attach detailed schedules based on the organization's financial statements. (**Note: Unexplained changes in income or expenses and surplus/deficit positions from year to year may reflect negatively on your application.**)

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J

Project Narrative

Use no more than four pages to respond to all questions in each category. You must respond to each of the seven topics. Leave adequate margins and do not reduce size of type or use additional pages. Within the four page limit, respond to each category as you choose. Number and title each response by category; and underline the title (e.g., 2. Project Description), then proceed with your responses. Number each page in the upper right-hand corner, beginning with the number "16."

1. History, Purpose and Goals of the Applicant Organization:

Briefly describe. What are the regular ongoing art programs and services of the organization?

How will this project differ from the regular programs and services of the organization?

How does this project serve the organization's goals?

2. Project Description. Address the following:

What are the long range goals and immediate objectives of the project? How will these be met? Cite specific activities and processes as examples.

What skills and knowledge will participants acquire? What will the artists gain?

What is the role of the Project Coordinator and other support staff?

How will the coordinator help bring together artists and participants?

For multi-disciplinary projects:

- Why were the disciplines chosen?
- How will these artists work together?

For continuing residency projects:

- Describe your two-year goals and how this project will meet those goals.
- How will this project build on the previous year's experience?
- Will the project serve the same people, use the same artists, or take place at the same sites?
- What changes have been made?

3. Proposed Schedule of Activities:

Indicate the size of groups, number of groups, how often each group will be served and the length of each complete series of sessions. Describe the activities. Briefly describe a sample week. Indicate which artists will be responsible for which activities. How many times (minimum and maximum) will each participant have a class?

4. Artist Selection Process:

How were the artists chosen for this project? What were the criteria for selection?

Describe the process for the recruitment and evaluation of applicants.

Who made the selections?

5. Need for the Residency Project:

Who will be served by this project? Include specific demographics. How will this project serve their needs?

Who determined the need for this project? How was it determined?

How will you know if these needs have been met at the end of the project? What kinds of evaluation are you using?

6. Description of Facilities:

Describe the facilities to be used.

How will they serve the discipline(s) offered?

Give size, availability of water, ventilation, light, storage, capacity, accessibility and available equipment.

7. Financial Planning Process:

Describe how the organization will develop sources of matching funds for this project.

Will the applicant organization or sites assume partial or total support for continuing this project?

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Project Narrative, continued

Indicate a proposed weekly schedule by showing 1) name of artist, discipline, site; 2) ages of participants; 3) class size; 4) how often each specific group meets and for how many weeks; and 5) how long each class is.

Workshop	Group	Class Size	Frequency	Duration	Total class hours for each participant
Sample: Bill Shakespeare/Theater/London School	14-15 yrs.	20	2 x wk/20 wks	1 hr.	40 hrs.

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K

Certification

I certify that the applicant organization has proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code, or under sec. 23701d of the California Revenue and Taxation Code, or that applicant is a unit of government; that applicant has been consistently engaged in arts programming for a specific number of years prior to time of application; that applicant complies with the Civil Rights Act of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; observes provisions of the Drug Free Workplace Act of 1988; and California Government Code secs. 11135-11139.5 (barring discrimination); that applicant complies with the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulations; the Americans With Disabilities Act of 1990; and the Fair Employment and Housing Act; that applicant has its principal place of business in California; has completed prior contract evaluations, if applicable; and has approval of applicant's board of directors or other governing body. I hereby certify that to the best of my knowledge and belief, the data in this application and in any attachments hereto are true and correct.

Applicant

signature, authorized official

date

typed name, title and organization

L

Legislative Information

U.S. Congressional District # _____

State Senate District # _____

State Assembly District # _____

N

Source

Applicant learned about the Artists in Residence Program from:

- | | |
|--|--|
| <input type="checkbox"/> An Artist | <input type="checkbox"/> CAC Literature (Guide to Programs, etc.) |
| <input type="checkbox"/> CAC Public Information Workshop | <input type="checkbox"/> CAC Webpage |
| <input type="checkbox"/> Print Media (newsletter, newspaper, magazine, etc.) | <input type="checkbox"/> Arts Service Organization/Local Arts Agency (specify) _____ |
| <input type="checkbox"/> Previous Participation | <input type="checkbox"/> Other (specify) _____ |

Artist's Name: _____

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Log of Visual Slides

Note: Slide mounts should be numbered and marked with same information as log.

[illegible]

Log of Dance Video Tape

(If you additional room - attach separate sheet)

Note: Cue video or audio to section you wish panel to view/hear. Panel will review up to five minutes only.

	Title of Work	Choreographer	Date created	Music/sound score title/composer	Number of performers	Length of excerpts
1						
2						
3						

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Log of Music Cassette or CD

Note: Cue audio to selection you wish panel to hear.

Title of Work	Composer(s)	Artists Featured	Location/Date of Recording	Length
---------------	-------------	------------------	----------------------------	--------

Log of Interdisciplinary and Theater/Video Tape

Note: cue video or audio to section you wish panel to view/hear. Panel will review up to five minutes only.

Title of Sample Work _____

Format of Master _____ Date Work Completed _____ Running Time _____

Brief Description of Contents _____

Title of Sample Work _____

Format of Master _____ Date Work Completed _____ Running Time _____

Brief Description of Contents _____

Title of Sample Work _____

Format of Master _____ Date Work Completed _____ Running Time _____

Brief Description of Contents _____

Be sure to include a return package with adequate postage if you wish work samples and promotional materials returned.

Application Receipt Form

To Applicant(s):

Cut, stamp, and address, the reverse side of this form to send to yourself; enclose it with your application (see “Assembling the Application,” page vi).

We will mail this to you when we receive your application. If you do not receive this form back, it may mean we have not received your application. In this event, contact staff of the Artists in Residence Program.

For all future inquiries, please refer to your application number:

application number (CAC use only)

date

Application Deadline

The package must be **postmarked** no later than **November 10, 2000**. Send all materials under one cover to:

**Artists in Residence Program
California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814**

On the outside of the package, indicate category and discipline in which you are applying. (Example: Artists in Schools–Dance)

Application Checklist

Complete this checklist and enclose it in your application package. All materials must be submitted in the following order:

- ☐ 1. Application Receipt Form and checklist from this page. Receipt Form must have stamp (one copy only)
- ☐ 2. Certification and Signature sheet, page 13 (one copy only)
- ☐ 3. Proof of nonprofit status, if required (one copy only)
- ☐ 4. Original Application A-J (listed on p. vi, application order)
- ☐ 5. Ten copies of original Application
- ☐ 6. Audio/visual samples of work for participants, if applicable - use pages 14 and/or 15 - duplicate as needed
- ☐ 7. Self-addressed stamped envelope for return of work samples

California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814

**place
stamp
here**

California Arts Council
Artists in Residence Program
1300 I Street, Suite 930
Sacramento, CA 95814



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